



# CHRIS WELCH and the NEW POP SINGLES

distinctive twin guitars of the Ash blend nicely and the vocals are sufficiently funky.

**KEN PARKER: "Guilty" (Jackpot).** Trombone and trumpet introduce Ken's softly rhythmical vocal style. A slow tune, it could do with a bit more drumming.

**ROMAN STEWART AND**

sitting over his log fire, burning fried eggs and gazing up at the sky, a stetson on his arm and a knotted banjo tied over his branded brow. Attractive, moving and in many ways, a hit.

**HARRY SECOMBE: "Song Of Joy" (Philips).** Good old Harry, a favourite human being of the planet, bursting those iron clad lungs

led through the inter-galactic discotheque. Great nuclear fission — it's Chuck and Bo." "Yes master, these humanoids are my favourite sonic beam integrators. They deserve extra rations." On the reverse side Bo sings "We're Gonna Get Married," and Chuck sings "Johnny B. Goode."

**BILLIE DAVIS: "I Want You**

miserable but gay tune from those sons of rhythm who seem to have deserted our shores and their friends. They sound a bit like the Bee Gees, and as they say in Scotland, they're awa' for 'wa and 'ee that. There's something in the way she moves, you know. Och, it's no the Beatles either. I've told you already, it's the wee Americans. A hit? Losh nee.

can this be the first rock Cha-Cha?

**FAMILY: "Burlesque" (Reprise).** Jumping hot boogies, it's Roger Chapman and friends, bopping into a mean and menacing beat. In some respects Roger sounds a wee doch and dorris like Gene Vincent, and this must be their best release in ages. Rob lays into his drums and the tune has

which create an eye-opening effect. They actually sound worse than the "Jump Up And Down" crew. Well, that's show business.

**MAJOR LANCE: "Follow The Leader" (Atlantic).** Have you heard his brother Thermic? He's really hot stuff, but give me good old Major every time when it comes to jumping soul. A classic of our time, I guess.

**POP CORN MAKERS: "Pop Corn" (Barclay).** Damn it all, I like Hot Butter. This is a good cover version, but by the Gods of Rhythm, give me the boys of Butter every time. A brilliant song by the way. Didn't I put it down when it came out? Can't remember. It's all gone y'know. Dark clouds of madness are setting in.

**MAGGIE MCGEE: "Abracadabra" (RCA).** Oh dear, it's the other way round. Abracadabra are singing about Maggie McGee. I hoped this would be a cracked-toothed old crone, singing waspish songs of men who had failed her during her seventy summers as a woman of difficult virtue. Instead, it's another pop group, singing another of them pop songs.

**ATHLETES FOOT: "The Official Munich Olympic Games Themes 1972" (UK).** Jonathan King is forgiven. This is very funny. Sung to the tune of Deutschland Uber Alles, here is a muscle-bound, arms-linked song of the kind that has long deserved to have the mickey removed. He should have had a go at all those fitba songs last season. Let's hope this is a hit, if only to silence any real contenders. Take to the shelters.



BILLIE DAVIS/ROD STEWART/SAMANTHA JONES/WISHBONE ASH

**DAVE: "Changing Times" (Songbird).** A bit more interesting, Roman has quite a powerful soul voice and the tune has some good changes. Nice organ fills.

**HUCKELBONE: "It's So Easy" (Pye).** The old Buddy Holly tune given a fairly lifelike recreation, although the guitar sounds a trifle out of tune in parts. Perhaps this is deliberate.

**BEN THOMAS: "Why Don't We Go Somewhere And Love" (Pye).** A good funky ballad, warmly sung with a relaxed backing. This could easily be a hit, if it took a stronger course.

**NEIL DIAMOND: "Play Me" (Uni).** Neil sings with emotion that recalls the cowboy

with joy and power. One imagines him standing on a Welsh hilltop singing into sheeting rain, caring not a fig and smiling at the world. Aye man, it's great to be alive! Look . . . out, that mountain, it's moving. Arrrrgh!

**CHUCK BERRY & BO DIDDLEY: "Down The Road Apiece" (Berry), and "You Can't Judge A Book By The Cover" (Diddley) (Chess).** Two great original tracks from the kings of rhythm and blues. There's something magic about those old recordings that should ensure their being stored in a time capsule for opening in the year 3001. "Look, Humanoid Zero Six — a wax disc. Have it channel-

To Be My Baby" (Decca). A breezy pop hit from 1968 revived. Ah this brings back old memories — the ration books, queues at the corner store, trams, "Hi Gang" and Mr Churchill's speeches on the wireless. Well, perhaps it's not THAT old. What did happen in 1968, apart from this fab gear performance?

**SAMANTHA JONES: "Don't Hang No Haloes On Me" (Philips).** Samantha is a great singer, and this may be the song to gain her chart interest, with a powerful bass and conga drum accompaniment, and blitzy brass.

**AMERICA: "I Need You" (Warner).** A sad, yet happy,

**PATCHES: "Living In America" (Warner).** What's wrong with America, I'd like to know? The friendly muggers, the cheery red-necks, the colourful mafia characters giving handsome cab rides through friendly Central Park. "I just don't know what I'm doing here, get me out," roar the boys. Tsk, tsk, just think you could be living in Neasden. But a powerful performance and a huge hit methinks. More of same.

**JAMESON MASSACRE: "Summer Sun" (Warner).** Despite the grim title, this is a strangely jolly rave-up, all about the summer sun shining down. Whence comes the Massacre? And

some good changes. Clear the chart for action.

**LITTLE SISTER: "You're The One" (Atlantic).** Sly Stone is the producer, and that speaks volumes. A marvellous sound and Little Sister is Miss Funk personified. Whoever invented those bass and drum riffs deserves a large medal. And dig the complex interplay of the horns.

**OSCAR HARRIS & THE ALL STARS: "Honey Conny" (Kingdom).** It all started several years ago when this Dutch group had a hit with "Clap Hands For Baby." Oscar is the lead singer, and the group have a dynamic stage act and wear period soldier costumes

# EAGLES